Bachelor of Arts (Music)

Undergraduate Student Handbook 2023-2024

OLLSCOIL NA GAILLIMHE
UNIVERSITY OF GALWAY

Discipline of Music, School of English and Creative Arts, University of Galway

Contents

Welcome

We would like to welcome you warmly to the Bachelor of Arts (Music) here in the School of English and Creative Arts at University of Galway and hope very much that your time studying here will be stimulating and enjoyable.

As Ireland's capital of culture, Galway has a rich seam of music-making—of all kinds. It is probably best known for its traditional music, being the home of such performers as Frankie Gavin, Dolores Keane and Máirtín O'Connor, and a host of sean nós singers from Connemara. One of Galway's most distinguished traditional musicians, Sharon Shannon, along with her American colleague Win Horan, have been creative partners of the degree since the start of 2021. But the city and county can lay claim to other traditions, including rock music, a long-established jazz festival that takes place in early October, and, increasingly, a wide range of classical music. The ConTempo String Quartet are affiliated to the university through the Galway Music Residency; so, too, is Music for Galway, the main platform for classical music in the city; there is an Early Music Festival in May; and Irish National Opera performed at the Galway International Music Festival in 2018 and 2019. So there is plenty of music to enjoy all around you, whether as a performer or as a listener.

The BA in Music is an introduction to the languages, repertories and cultures of music, principally (though not solely) classical and Irish traditional music. You will listen to music that is performed in theatres, concert venues, the home and the pub; you will acquire skills in theory and harmony, composition and music technology; you will discover what is meant by performance criticism and critical listening; you will perform in a choir and can learn hands-on skills in arts management. Above all, it is a course that puts musicianship at its heart. We hope you enjoy it!

This handbook should cover any queries you may have in regard to issues pertaining to the programme as well as giving guidance on other related issues in the university.

Our contact details are as follows:

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Name   Emma Brinton
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Email: emma.brinton@universityofgalway.ie

Yours sincerely,

Aidan   *Emma*

Dr Aidan Thomson   Emma Brinton
Senior Lecturer and Head of Discipline of Music   Administrator
                                                     Discipline of Music

University of Galway – Planning for 2023-2024

We are looking forward to welcoming you to campus in September.

University of Galway has a dedicated website relating to the following:

Academic Year 2023-2024

Student Advisors

Health & Wellbeing

Access Centre

Data Protection

Careers and Jobs Related

Student Registry Helpdesk

Student Services

…plus you will find more information on **Student Supports** in this handbook.

These dedicated pages and Student FAQs can be found at http://www.nuigalway.ie/alert/studentfaqs/

Please keep up to date with University of Galway alerts which provide updated information on public health guidelines.

http://www.universityofgalway.ie/alert

University Events and key updates will be available at the following website also:

http://www.universityofgalway.ie/alert

For information at Music programme and module level, please contact the relevant lecturers, course director and discipline administrator.

Music at University of Galway 2023-2024

The following outlines how Music will manage on-campus activities for the academic year 2023-2024.

Class Format

For 23/24, all lectures will be delivered in person. Most classes will be held on-campus in the AMB 1014 Siobhán McKenna Theatre or AMB G034. Some modules (such as DT3123, IS2105, MU2102, MU2105 will be held either in the O'Donoghue Centre or in other venues throughout the university. Lectures and practice-based teaching will happen 'live'. One-to-one tutorials or supervisions will happen in person or online (see 'Meetings and supervisions' below). Your lecturer will confirm this at the start of term.
Students who cannot attend classes for medical reasons must let their lecturer know and submit the relevant documentation to the College Office (see page 33 of the handbook)

Safety in Music teaching and practice spaces

Please note the following:

- Access to the Siobhán McKenna Theatre, G034 and the Music Practice Rooms will be limited to registered staff and students of Music. For now, the Keyboard Suite G031 opposite G034 will not be available for keyboard practice but will be available for student practice for violin, voice etc.

- Students will need to use their student cards to gain swipe-card access to the Arts Millennium Building Music venues. Full details will be provided in September.

- Hour-long classes will run from the start of the hour to 50 minutes past the hour (e.g., 13.00 to 13.50). The 10-minute gap is to allow students time to leave the class before the next group enters.

- Classes that run for two hours or longer should ensure a break after 50 minutes

- It is recommended that all staff and students using a piano in the McKenna, G034 or the Practice Room wipe down the piano keys before and after using the instrument.

Meetings and supervisions

One-to-one meetings and supervisions between staff and students will take place online, via Teams or Zoom, and sometimes in person. More detail will be given by module convenors. Any request for a meeting should be arranged in advance. For meetings of a pastoral nature, these should be either during staff office hours or by arrangement.

Room Bookings

- Music students will be able to book spaces for rehearsal in the McKenna and the Music Practice Room (and, on Tuesdays, G034) provided that they are doing so for assessed activities as part of their courses. Bookings may be for no more than one hour at a time.

- In most cases, only one student will be permitted into the Practice Room at any one time. The one exception to this is if a performer needs an accompanist, in which case the accompanist may also be present.

- Larger ensemble groups may be permitted into the McKenna or G034, but only with prior permission of the programme director.

- Access to Music teaching and practice spaces is strictly limited to registered University of Galway staff and students except by prior arrangement with the programme director. Exceptions will include ticket-holding audience-members for events, the provision of professional services (e.g., theatre technicians), and visiting academic and professional speakers who have been invited to the building. Students booking rooms may only work with other University of Galway students in the Music teaching and practice spaces.

Information Updates

It is important to note that periodic communications from Music will be sent to registered students via their universityofgalway.ie student email accounts. For that reason, students must check their email on a regular basis, including outside semester time.

Students will also receive regular updates by email from the University.

Students can keep up to date with University alerts at www.universityofgalway.ie/alerts.

Module Times

The provisional module and room times for all classes is listed below. Full details will be provided in your Canvas module when you register for your classes.

Course Objectives

The course offers students the opportunity to develop an understanding of the history, theory and practice of music. It is especially well suited to those who wish to teach music after graduation; students also receive other transferable professional skills, including, if they wish, training in arts management.

Course Structure 2023-2024

The BA in Music runs for four years. Each year, students take 60 ECTS altogether, for a total of 240 ECTS over the four years.

The course consists of lectures, seminars, tutorials, practical classes, masterclass events and projects.

In first year, students take 20 ECTS in Music with **two** other arts subjects, with a weighting of 20 ECTS each. For 2023-24, incoming BA Music students are placed in *Group 3* in the Arts timetable, and thus may choose subjects from Groups 1, 2, 4, 5, 6 and 7.* Students take just one subject from each group. See the table below:

Group 1	Group 2	Group 3 *	Group 4
• Archaeology • French • Mathematics	• Law • Psychology • Celtic Civilisation • Performance and Screen Studies • International Development	• Classics • Geography • German • Léann na Cumarsáide • Irish Studies • Global Media • Music	• English • Economics
Group 5	**Group 6**	**Group 7**	
• Sociological and Political Studies • Information Technologies • Léann an Aistriúchán	• History • Spanish	• Gaeilge • Italian • Philosophy	

In Years Two and Four, students take Music with **one** other subject, with a weighting of 30 ECTS each.

Year Three is dedicated exclusively to Music, and students get the opportunity to development special transferable skills and/or experiences. This may include the opportunity to study abroad or undertake a work placement locally.

Upon graduation, students receive a degree in Music and one other subject (e.g. French, Mathematics, Psychology, Irish Studies, Information Technology, English, German, etc.).

Module Weightings and Workload

Full Time Programme BMU1

Subject Choices and Progression		
	Semester 1	**Semester 2**
Year One **Music (20 ECTS)** **Arts Subject A (20 ECTS)** **Arts Subject B (20 ECTS)**	Arts Subject A (2 modules) Arts Subject B (2 modules)	Arts Subject A (2 modules) Arts Subject B (2 modules)
	Year Long (Semester 1 and Semester 2)	
	MU1100 Introduction to Music History (5 ECTS) **MU1101** Traditional Music in Ireland: 1792 to the New Millennium (5 ECTS) **MU1102** Music Practice 1 (5 ECTS) **MU1103** Music Theory and Critical Listening (5 ECTS) (ALL CORE for 1BMU1)	
	Semester 1	**Semester 2**
Year Two **Music (30 ECTS)** **Arts Subject A or B (30 ECTS) – taken to degree level**	Arts Subject A or B (3 modules)	Arts Subject A or B (3 modules)
	Core Modules	**Core Modules**
	MU2100 Harmony and Keyboard Harmony (5 ECTS) AND **MU2102** Introduction to Composition (5 ECTS)	**MU2107** Introduction to Sound Technology (5 ECTS) AND **MU2108** Music History 2 (5 ECTS)
	Optional Modules (choose 1)	**Optional Modules (choose 1)**
	MU2103 Music Practice 2 (5 ECTS) OR **IS2105** Popular Music, Culture and Identities in Ireland (5 ECTS)	**MU2105** Musical Theatre (5 ECTS) OR **MU2104** Power, Hierarchies and Irish Traditional Music Practice (5 ECTS)
Year Three **Music (60 ECTS)**	**Year Long (Semester 1 and Semester 2)** This year is dedicated to Music and to the development of special skills and/or experiences	
	Semester 1	**Semester 2**
	MU3102 Counterpoint – optional (10 ECTS) **MU3103** Scoring and Arranging – optional (10 ECTS) **MU3107** Introduction to Musicology – optional (10 ECTs) **DT3123** - Musical Theatre: History and Performance – optional (10 ECTS)	**MU3104** Music Study Abroad (30 ECTS) OR **MU3105** Music Project (30 ECTS) OR **MU3106** Music Work Placement (30 ECTS)

	For Students taking Gaeilge and wishing to do Gaeltacht Option *GA3112 (NAO)* *GA3113 (NAO)* *GA3114 (NAO)* *GA3115 (NAO)* *GA3116 (NAO)* *GA3117 (NAO)* *All 5 ECTs so students would be registered for all 6 GA**** modules.* *Choose 3 (30 ECTS)*	*Choose 1 (30 ECTS)*
Year Four (60 ECTs) **Music (30 ECTS)** **Arts Subject A or B (30 ECTS) – taken to degree level**		

	Year Long (Semester 1 and Semester 2)
Year Four (60 ECTs) **Music (30 ECTS)** **Arts Subject A or B (30 ECTS) – taken to degree level**	**MU4100** Music Extended Essay (10 ECTS) ***OR*** **MU4103** Composition Portfolio (10 ECTS)

	Semester 1	Semester 2
	CORE	**CORE**
	MU4102 Writing about Music: Performance Analysis (5 ECTS)	**MU4104** Music History 3 (5 ECTS)
	Optional – Choose 1	**Optional – Choose 1**
	MU4105 Irish Traditional Music Performance (5 ECTS) OR **MU4107** Opera (5 ECTs)	**MU4101** Women in Pop (5 ECTS) OR **MU4106** Music Practice 3 (5 ECTS)
	Arts Subject A or B (15 ECTs)	Arts Subject A or B (15 ECTs)

What are ECTS?

ECTS stands for European Credit Transfer System. This is a system that gives uniformity all across Europe so that similar systems of workload and assessment are in place.

One ECTS is equivalent to about 20 hours of work. That includes not only class time but also private study, assessment, and other learning activities.

Hence, you should imagine that your courses will work as follows:

WORKLOAD PER SEMESTER FOR ONE MODULE

	Contact Hours	Preparation for Assessment	Reading, self-directed study	Total workload
A 5-ECTS course	24–36	10 hours	64–76 hours	100 hours

	Contact Hours	Preparation for Assessment	Reading, self-directed study	Total workload
A 10-ECTS course	24–30	10 hours	160 hours	200 hours

	Contact Hours	Preparation for Assessment	Reading, self-directed study	Total workload
A 30-ECTS course	Varies *	Varies *	Varies *	600 hours

AVERAGE WORKLOAD PER WEEK FOR ONE MODULE

	Contact Hours	Preparation for Assessment	Reading, self-directed study
A 5-ECTS course	2–3 hours	1 hour	6–8 hours

	Contact Hours	Preparation for Assessment	Reading, self-directed study
A 10-ECTS course	2–3 hours	1 hour	12–16 hours

	Contact Hours	Preparation for Assessment	Reading, self-directed study
A 30-ECTS course	Varies *	Varies *	50 hours

*These hours will vary according to 30 ECT module

Course Venue

For 23-24, course delivery will be in-person and on campus. Music at University of Galway has some spaces that are dedicated to teaching, performance and practice. These are situated mainly in the Arts Millennium Building (*Building #24 on Campus Map*) as follows:

AMB-1014 – Siobhan McKenna Theatre
AMB-1017 – Music Practice Room 1

AMB-G034 – Lecture Room (Shared Space with Psychology)
AMB-G031 – Music Practice Room 2 (Keyboard Suite) – *This room will not be available for keyboard practice but would be available to students for other practice such as violin or voice for example.*

Certain classes may take place in in the Centre for Drama, Theatre and Performance, Huston School of Film & Digital Media or elsewhere on campus. Please refer to timetable.

Studio 1 – Centre for Drama, Theatre & Performance (*Building #8 on Campus Map*)
Studio 2 – Centre for Drama, Theatre & Performance (*Building #8 on Campus Map*)
Classroom 1 (CR1) – Centre for Drama, Theatre & Performance (*Building #8 on Campus Map*)
Mac Lab – Huston School of Film & Digital Media (*Building #6 on Campus Map*)
AUC-G002 Aras Ui Chathail (Building #10 on Campus Map)
ENG-2033 Lecture Room 6 – Alice Perry Engineering Building (Building #34 on Campus Map)

A link to the campus map can be found at the following:

https://www.universityofgalway.ie/media/buildingsoffice/files/mapsrebranded2023/University-of-Galway-Campus_A4-Map_26012023.pdf

Term and Exam Dates 2023-2024
First Semester

Orientation:	**Online** College Orientation: Tuesday through to Thursday, 12-14 September (depending on programme)
	On-campus Orientation: Friday & Saturday, 15-16 September
Teaching – 1st Years	Monday 18th September – Friday, 24th November 2023 (10 weeks of teaching)
Teaching – all other years	Monday, 4th September – Friday, 24th November 2023 (12 weeks of teaching)
Bank Holiday:	Monday, 30th October 2023
Reading Week:	**TBC**
Study Week:	Monday, 27th November to Friday, 1st December 2023
Semester 1 Exams:	Monday, 4th December – Friday 15th December (10 days of exams)
Christmas Holidays:	Saturday, 16th December 2023

Second Semester

Teaching:	Monday, 8th January – Thursday, 28th March 2024 (12 weeks of teaching)
St. Brigid's Day:	Monday, 5th February 2024
Reading Week:	Monday, 12th February – Friday, 16th February 2024
St. Patrick's Day:	Sunday, 17th March 2024
Bank Holiday:	Monday, 18th March 2024
Easter Holidays:	Good Friday, 29th March to Easter Monday 1st April 2024
Field Trip:	Tuesday, 2nd April to Friday, 5th April 2024 (if applicable)
Study Week:	Monday, 8th April to Friday, 12th April 2024
Semester 2 Exams:	Monday, 15th April to Wednesday 1st May 2024 (13 days of exams)
Bank Holiday:	Monday, 6th May 2024
Bank Holiday:	Monday, 3rd June 2024

Autumn Exams 2024

Bank Holiday:	Monday, 5th August 2024
Autumn Repeat Exams:	Tuesday, 6th August to Friday 16th August 2024 (9 days of exams)

Holidays
Easter:	Good Friday, 29th March to Easter Monday 1st April 2024

Monday 31st October 2023
Monday, 5th February 2024
Monday, 18th March 2024
Monday, 6th May 2024
Monday, 3rd June 2024
Monday, 5th August 2024

Marks and Standards

To be eligible for the award of the BA in Music, students must successfully complete modules to a total of 240 ECTS.

Upon graduation, students receive a degree in Music and one other subject (e.g. French, Mathematics, Psychology, Legal Studies, Information Technology, English, German, etc).

Award of Honours for Degree Examinations

Honours are awarded according to the following scheme, for each complete stage of study; that is, for each completed academic year for full-time undergraduate students.

H1	70% on the aggregate
H2.1	60% on the aggregate
H2.2	50% on the aggregate
H3	40% on the aggregate

Honours are awarded only on the aggregate performance at an Examination as a whole. Honours are not awarded on the basis of results obtained in individual modules.

For marking criteria for individual pieces of work, see the tables on pp. 34–38.

Teaching Staff

Year One (1BMU1) 2023-2024

Please find below contact details of most of your lecturers throughout the year, this list is not yet complete and is subject to change:

STAFF	LECTURER	EMAIL
Introduction to Music History **(MU1100)**	Dr Aidan Thomson	aidan.thomson@universityofgalway.ie

Traditional Music in Ireland: 1792 to the New Millennium *(MU1101)*	Dr Massimo Cattaneo	Massimo.cattaneo@universityofgalway.ie
Music Practice 1 (*MU1102*)	Dr Ramin Haghjoo	raminabraham.haghjoo@universityofgalway.ie
Music Theory and Critical Listening *(MU1103)*	Dr Ann-Marie Hanlon	ann-marie.hanlon@universityofgalway.ie

- *It is important to note that throughout the year there will be workshops in MU1100, MU1101 and MU1103 from the ConTempo String Quartet, Sharon Shannon and Music for Galway. Details will be announced on the course outlines for these modules.*

Year Two (2BMU1) 2022-23

Please find below contact details of most of your lecturers throughout the year; this list is not yet complete and is subject to change:

STAFF	LECTURER	EMAIL
Harmony and Keyboard Harmony *(MU2100)*	Dr Aidan Thomson	aidan.thomson@universityofgalway.ie
Music History 2 *(MU2108)*	Dr Aidan Thomson Dr Amanda Feery	aidan.thomson@universityofgalway.ie amanda.feery@universityofgalway.ie
Introduction to Composition (*MU2102*)	Dr Amanda Feery	amanda.feery@universityofgalway.ie
Introduction to Sound Technology (*MU2107*)	Dr Amanda Feery	amanda.feery@universityofgalway.ie
Music Practice 2 *(MU2103)*	Dr Ann-Marie Hanlon & Dr Ramin Haghjoo	ann-marie.hanlon@universityofgalway.ie raminabraham.haghjoo@universityofgalway.ie
Power, Hierarchies and Irish Traditional Music Practice *(MU2104)*	Stephanie Ford	Stephanie.ford@universityofgalway.ie
Musical Theatre *(MU2105)*	Prof Patrick Lonergan Dr Ann-Marie Hanlon	patrick.lonergan@universityofgalway.ie ann-marie.hanlon@universityofgalway.ie
Popular Music, Culture and Identities in Ireland *(IS2105)*	Dr Méabh Ní Fhuartháin	meabh.nifhuarthain@universityofgalway.ie

- *It is important to note that throughout the year there will be workshops in MU2102, MU20104 and MU2018 from the ConTempo String Quartet, Sharon Shannon, and Music for Galway. Details will be announced on the course outlines for these modules.*

Year Three (3BMU1) 2023-2024

Please find below contact details of most of your lecturers throughout the year; this list is not yet complete and is subject to change:

STAFF	LECTURER	EMAIL
Counterpoint *(MU3102)*	Dr Ramin Haghjoo	raminabraham.haghjoo@universityofgalway.ie
Scoring and Arranging *(MU3103)*	Dr Amanda Feery	amanda.feery@universityofgalway.ie

STAFF	LECTURER	EMAIL
Introduction to Musicology (MU3107)	Dr Ann-Marie Hanlon	ann-marie.hanlon@universityofgalway.ie
Musical Theatre: History and Performance *(DT3123)*	Dr Ian Walsh	ian.walsh@universityofgalway.ie
Music Study Abroad *(MU3104)*	TBC - Various	Various
Music Project *(MU3105)*	TBC - Various	Various
Music Work Placement *(MU3106)*	TBC - Various	Various

Year Four (4BMU1) 2023-2024

Please find below contact details of most of your lecturers throughout the year; this list is not yet complete and is subject to change:

STAFF	LECTURER	EMAIL
Writing about Music: Performance Analysis **(MU4102)**	Dr Ann-Marie Hanlon	ann-marie.hanlon@universityofgalway.ie
Opera **(MU4107)**	Dr Aidan Thomson	aidan.thomson@universityofgalway.ie
Irish Traditional Music Performance (**MU4105**)	Dr Massimo Catteneo	Massimo.cattaneo@universityofgalway.ie
Music Extended Essay **(MU4100)**	Dr Ann-Marie Hanlon	ann-marie.hanlon@universityofgalway.ie
Composition Portfolio **(MU4103)**	Dr Amanda Feery	amanda.feery@universityofgalway.ie
Women in Popular Music **(MU4101)**	Dr Amanda Feery	amanda.feery@universityofgalway.ie
Music Practice 3 **(MU4106)**	Dr Ann-Marie Hanlon & Dr Ramin Haghjoo	ann-marie.hanlon@universityofgalway.ie raminabraham.haghjoo@universityofgalway.ie
Music History 3 **(MU4104)**	Dr Aidan Thomson	aidan.thomson@universityofgalway.ie

- There may be workshops with the ConTempo String Quartet for MU4102 and MU4103, and with Sharon Shannon for MU4105.

Course Syllabi and Descriptions

Year 1 – 1BMU1

Introduction to Music History (MU1100)

This module provides students with an introduction to the history of Music, covering the medieval, renaissance, baroque, classical and early romantic periods, and the genres and vocabularies associated with these periods. Students will learn the principles of active listening, how to engage with musical scores and appropriate secondary sources, and the relationship between musical composition and practice and broader social and intellectual trends. More generally, they will be equipped with the skills to begin working independently as music researchers.

Format
Lecture-based discussion of main musical periods. Exploration of key periods through students' own practice and/or through engagement with library resources that demonstrate the practice of professional musicians. Group-based and self-directed research exercises that provide students with the skills to work independently as scholars of music.

Assessment
100% CA (50% Essays / 50% Practical Listening Tests)

Traditional Music in Ireland: 1792 to the New Millennium (MU1101)

This module will provide an introduction to the history, repertoires and practices of traditional Irish music from the late eighteenth century to the present day.

Format
Weekly lectures across both semesters that provide a detailed exploration of the development of Irish music from the late eighteenth century to the present day. Opportunities for students to explore traditional Irish music either by engaging in practice and/or working with resources that present others' practice.

Assessment
100% CA (50% Research Project and Performance Review / 50% Listening Tests)

Music Practice 1 (MU1102)

An introduction to the practice of music at university level, involving the application of key conceptual, historical and artistic terms to the practice of major choral works drawn from a wide range of periods and styles. Students will consolidate their skills in musicianship in the areas of listening, sight-singing, self-reflection and teamwork. They will also consider musical performativity more generally, and specifically what does or does not make a performance effective.

Format
A weekly practice-based class on choral singing. This involves both the rehearsal of repertoire and the development of key skills of sight-singing, listening, self-reflection and teamwork. An hour-long tutorial that allows for discussion of techniques, histories and related topics.

Assessment
100% CA (70% Practical tests / 30% Project (Learning journal))

Music Theory and Critical Listening (MU1103)

A course that introduces students to the principles of music theory and notation, and techniques of musicianship, particularly in the context of tonal harmony. Students will learn melodic and rhythmic dictation, how to recognise and notate different types of chords, and the principles and practice of small-scale forms. They will also learn how to apply these skills in 'real' musical situations through active and critical listening.

Format
Lecture-based training in music theory, both written and aural. Application of theoretical training in real musical contexts, whether within a student's own practice or as a listener at a concert.

Assessment
100% CA (50% Portfolio of Exercises (homeworks) / 50% In-class Tests)

Year 2 – 2BMU1

Harmony and Keyboard Harmony (MU2100)

This module will introduce students to writing tonal harmony in a variety of textures and applying this to the keyboard.

Format
Students will learn how to write tonal harmony in up to four real parts in chorale and classical piano sonata textures, using compositional techniques in keeping with the period and genre, including correct voice leading. Students will develop a basic facility in harmonization at the piano in two ways: harmonizing a short melody by adding lower parts, and realizing a figured bass. To this end, students will also attend an online, half-hour weekly keyboard harmony class.

Assessment
100% CA (40% Homeworks / In-Class Test 40% / 20% Keyboard Test)

Introduction to Composition (MU2102)

A module that introduces students to the core principles of composition in contemporary western art music in theory and practice.

Format
Lectures and tutorials in which students will acquire the technical skills and software to write short compositions. Students will be introduced in lectures to the premises—historical, technical and aesthetic—that lie behind contemporary western art music composition.

Assessment
100% CA (40% Homeworks / 40% Composition / 20% Commentary)

Introduction to Sound Technology (MU2107)

An introduction to the principles of sound technology, and its practice in recording, digital editing and creative practice.

Format
Students will learn core music technological skills, both in theory and in practice, including digital editing and recording. Students will apply core music technological skills to compose music in an electronic medium.

Assessment
100% CA (70% Portfolio of Exercises / 30% Composition)

Music History 2 (MU2108)

This module provides students with an introduction to the history of western art Music, covering the late romantic period and twentieth and twenty-first centuries, and the genres and vocabularies associated with these periods. Students will learn the principles of active listening, how to engage with musical scores and appropriate secondary sources, and the relationship between musical composition and practice and broader social and intellectual trends. More generally, they will be equipped with skills to work independently as music researchers.

Format

Lecture-based discussion of main musical periods. Exploration of key periods through students' own practice and/or through engagement with library resources that demonstrate the practice of professional musicians. Group-based and self-directed research exercises that provide students with the skills to work independently as scholars of music.

Assessment
100% CA (50% Essay / 50% Practical Listening Test)

Music Practice 2 (MU2103)

A module in which students develop their skills as performers, and reflect on the nature of performance and performativity.

Format
Development of skills in solo performance through mastery of instrumental and/or vocal techniques and performance practices appropriate to the repertory performed; development of skills of improvisation. Development of self- and peer-criticism in musical performance; awareness of professional performers' approaches to particular repertory.

Assessment
100% CA (50% Performance Exam / 40% Performance Journal / 10% In-Class Contribution)

Popular Music, Culture and Identities in Ireland (IS2105)

This module will introduce students to critical scholarship in popular music studies, drawing on writings in ethnomusicology, cultural geography, popular music studies and Irish studies. The development of popular music styles and performances from 1960 to the twenty-first century will be discussed. The module will examine key canonical figures within Irish popular music and significant recordings/events that herald new Irish identities through this chronological period.

Format
Regional and transnational Irish music scenes • Musical Hybridity: Trad/Rock/Rap/etc. music making • Women rock: Gender and Irish popular music • Querying the nation: Irish popular music and LGBT • Reframing the Nation: Global success and Irish identity • Irish popular music scenes in literature and visual media • #IamIrish: Ireland popular music and marginalised voices • Technology and popular music making.

Assessment
100% CA (including 2 Essays and Class participation)

Power, Hierarchies and Irish Traditional Music Practice (MU2104)

In this module, students will critically examine Irish traditional music performance practice through the lens of power and hierarchy. Concepts will include modernity, recordings and the music industry, music transmission and its institutionalisation, commercialisation, gender, archives, commemoration and diaspora.

Format
Students will learn about the social and economic factors that shape and are shaped by the production, dissemination and consumption of the repertory of traditional Irish music. Students will communicate their research in both written and oral forms, making use of technology as appropriate.

Assessment
100% CA (15% Presentation/ 15% Podcast proposal/ 70% Practical in the form of a Podcast)

Musical Theatre (MU2105)

An introduction to musical theatre in the twentieth and twenty-first centuries. The module will consider both the musical and the dramatic facets of the genre, and introduces students to cultural theories related to musical theatre.

Format
Lectures in which students learn how to analyse different pieces of musical theatre as artistic texts, both musically and dramaturgically. Seminars in which students will learn about different cultural theories associated with musical theatre, and how this manifests itself in performance.

Assessment
100% CA (70% Essay / 30% Presentation)

Year 3 – 3BMU1

Counterpoint (MU3102)

A module that introduces students to the techniques of writing counterpoint from different eras. Students will study music of the sixteenth, seventeenth, eighteenth and twentieth centuries, for three or more separate parts.

Format
Students will learn how to write counterpoint in a variety of different styles through pastiche exercises. Students will expand their knowledge of musical repertoire, and compositional technique, through close study of its musical language.

Assessment
100% CA (25% Renaissance Project / 25% 17th-Century Project / 25% 18th-Century Project / 25% 20th-Century Project)

Scoring and Arranging (MU3103)

A module that introduces students to arranging music for different instruments. Students will learn about instrumental ranges and techniques, appropriate combinations of instruments, and arrangements from piano to orchestra (and vice versa).

Format
Students will apply the knowledge acquired in earlier theory modules to a practical context. Students will develop skills in music processing and notation, with the aim of producing an arrangement of a piece of music that could be performed publicly. Students will develop an understanding of the capabilities of different instruments, and a sense of instrumental colour and balance through critical listening of their own and others' work.

Assessment
100% CA (60% Project / 40% Homeworks)

MU3107 Introduction to Musicology

An introduction to conceptual, philosophical and aesthetic approaches to, and writing about, music. Students will become familiar with key debates within the discipline through close engagement with core musicological texts. Topics may include, but not be restricted to: the concept of the musical work; the musical canon; music, gender and sexuality; music and aesthetics; music and philosophy; music and sociology; theories of musical performance; music and language.

Format

Music and aesthetics - The work concept in music, the musical canon, artistic value
Music and philosophy - Gender and sexuality, critical theory, music and language
Music and sociology - Gender and sexuality, reception history
Music and history - Music historiography, theories of musical performance

Assessment
100% CA (35% Essay 1, 35% Essay 2, 30% Oral – 15 minute seminar in-class presentation)

Musical Theatre: History and Performance (DT3123)

This module explores the history of the British, American and Irish musical, considering the extent to which musicals can be seen as national or global phenomena. Although primarily a class about the history of the form, the seminar also includes screenings, three workshops, an archives-based project, and a visit to a theatre production.

Format
Screening of key musical performances, followed by discussion. A two-hour class in which a key musical is discussed, analysed and placed in performance-based and historical contexts. A workshop involving the use of archives-based material for the discussion and analysis of musical theatre. Three practical workshops to explore skills associated with musical theatre, including a focus on voice, movement, direction, stage management, and related fields.

Assessment
100% CA (40% Weekly Writing Tasks / 40% Director's Notebooks / 10% Performance Review / 10% Archive Project)

Music Project (MU3105)

A module in which students undertake an extensive, large-scale project in Music over the course of one semester. The project may be: a) a dissertation of 15,000–18,000 words; b) an edition and commentary of comparable length to 15,000–18,000 words; c) a portfolio of compositions of 15–20 minutes' duration, with accompanying commentary; d) a public recital of one hour in duration, including a programme essay; e) a portfolio of recordings of 30 minutes' duration, with accompanying commentary; f) another project of comparable length agreed following consultation with the programme director. Students will receive weekly supervision on their topic.

Assessment
100% Continuous Assessment

Music Placement (MU3106)

A module in which students undertake work-based learning in a music-related field. Students will apply the subject-specific knowledge and/or skills that they have acquired in their degree to a project, the details of which are agreed in a written contract with a particular employer, over an 18-week period. In doing so they will also acquire important employment skills such as time-management, teamwork, execution of a task, and taking responsibility for their actions. Employers may be in music education (first- or second-level, or instrumental/vocal teaching), arts administration, the media or other related fields.

Assessment
100% CA (80% Reflective Journal / 10% Employer's or Mentor's Report / 10% Seminar Presentation)

Music Study Abroad (MU3104)

A module in which students study Music at a non-Irish university for one semester, whether elsewhere in Europe or in North America. Students will take a range of modules in Music that complement or supplement the Music modules that they have already taken in their degree. Those taking joint-honours degrees in Music and a modern European language are expected to take 20 ECTS worth of modules, of which, normally, at least 15 should be in Music; such students should also take a language module for non-native speakers in the language of their host institution. Students taking Music in an English-language medium should take 30 ECTS or the equivalent. Theoretical

or historical modules will have a written assessment; composition modules will be assessed through exercises and/or portfolio; and performance modules will be assessed practically.

Assessment
100% CA (CA will vary according to host institution)

Year 4 – 4BMU1

Music Extended Essay (MU4100)

A module in which students write an extended essay of c. 6000–7000 words on a Music topic agreed with the module convener. Possible topics may include, but are not restricted to, the history, theory, practice, sociology or aesthetics of music.

Format
Students will develop research skills through engaging actively with musicological literature in the area of their chosen topic. Students will acquire key transferable skills in writing and editing their own work.

Assessment
100% CA (Dissertation 80%/Chapter Plan, bibliography report 20%)

Composition Portfolio (MU4103)

This module expands upon skills and literacies developed in the Introduction to Composition module, by focusing on preparing and completing a portfolio of compositions for various media. Students will look at an historical survey of compositional techniques and repertories, as well as experimental approaches, contemporary compositional practices, and crossover genres. They will undertake score study and concentrated listening of large-scale works and more complex forms. They will build on their skills in writing effectively for instruments and other sonic resources, by looking at extended instrumental techniques and innovative practices. As a group of composer-peers, they will each share knowledge of the most effective means of communicating their musical intentions through standard musical notation and other forms of notation/presentation.

Format
Relevant repertories; large-scale form and complex structures; 20th century harmonic language, instrumentation; timbre/sonority study; prose scores; graphic scores; timecode scores. Portfolio presentation, advanced notation software skills, portfolio commentaries, 'show and tell' presentations on portfolio progress. Composition techniques, idiomatic and extended instrumental techniques, electronic and electro-acoustic composition, preparation and completion of portfolio of extended compositions for various media/stimuli

Assessment
100% CA (Portfolio 85%/Commentary 15%)

Music History 3 (MU4104)

A module that examines the instrumental music of the western classical tradition from the mid-18th to the early 20th centuries in the light of modern sonata theory. Students will encounter sonatas, string quartets and symphonies by leading composers in these genres, who may include (but are not restricted to) Mozart, Beethoven, Schubert and Brahms. Students will also discover the context in which the works were performed, and, in the case of programmatic works, will consider the narrative relationship between musical text and non-musical stimulus.

Format

Formal analysis of instrumental music using up-to-date theory and terminology. Knowledge and understanding of historical repertoire, and the cultural context in which this repertoire was created, first performed, and critically received.

Assessment
100% CA (Essay 50%/Listening Test 50%)

Irish Traditional Music Performance (MU4105)

In this module, students will have the opportunity to explore the various styles that make up the Irish traditional music instrumental and dance repertoires by listening to key solo and ensemble practitioners They will learn about performance techniques, both in theory and in practice; learn and develop repertoire and perform in front of each other in performance platform sessions; and critique each other's performances. Assessment will include a student performance and a learning journal that reflects on their own practice and those of other performers.

Assessment
100% CA (Performance 50%/Learning Journal 50%)

Opera (MU4107)

A module that introduces students to the genre of opera by focusing on key works in the repertory from the eighteenth, nineteenth and/or twentieth centuries. Composers whose works will be studied may include, but are not limited to, Handel, Mozart, Verdi, Wagner, Puccini and Britten. Students will learn about such areas as different genres of opera (e.g., opera seria, opera buffa, grand opera, music drama), structural conventions in arias and ensembles, reminiscence motifs and leitmotifs, and the role of the orchestra; how these techniques play a role in constructing drama and developing characters and ideas; and the relationship between opera and its audiences.

Format
Students will learn how the genre(s) of opera developed from the eighteenth to the twentieth century through in-depth study of key works. Students will learn how music in opera complements and enhances drama. Students will learn about opera's relationship with social history, both in its consumption and its reception, particularly in how it reflected and constructed social attitudes.

Assessment
100% CA (Essay 70%/Presentation 30%)

Writing about Music: Performance Analysis (MU4102)

A module that introduces students to different modes of writing about music, including reviews and programme notes, and to an appropriate vocabulary for performance criticism. Students will apply research and critical listening skills to the evaluation of live and recorded performances.

Format
Students will learn how to listen critically to a performance and to evaluate its artistic qualities using appropriate critical vocabulary. Students will research particular repertoire with a view to conveying their knowledge of the subject succinctly in the form of a programme note, and/or using that knowledge as the basis for an informed review.

Assessment
100% CA (Review(s) 65%/Programme Notes 35%)

Music Practice 3 (MU4106)

A module in which advanced-level performance students give a short solo recital (with accompanist or accompanying ensemble if appropriate) of 15–20 minutes before an invited audience. Classes will comprise weekly performance

platforms in which students perform in front of each other and the class lecturer, and critique each other's performances. In addition, students must be taking regular lessons with an instrumental or vocal teacher from the start of the academic year. Students should be at least Grade 8 or the equivalent.

Format
Mastering a short programme for public performance, technically, musically and stylistically; developing an effective practice process towards this end. Learning about different approaches to performance through self-reflection and peer observation; listening to other performances of the same or similar repertoire (if appropriate); researching the music performed.

Assessment
100% CA (Recital 80%/Programme Essay 20%)

Women in Pop (MU4101)

This module will examine the role of women in recorded popular music and the inter-relationships of gender identity and fluidity, agency, performance, and creation. We will look at areas such as music technology and self-production from the work of Kate Bush to Beyoncé; the musical relationship to landscape and national identity in the work of Enya and Björk, and protest, censorship, and subversion from Madonna, to the riot grrrl movement of the 90s, to Cardi B. By exploring musical, social, cultural, and political contexts we can illustrate the influence of women's participation in popular music.

Format
Identifying production techniques and their significance; music-text analysis; extra-textual elements; audience reception. History and development of the protest song; analysis, discussion and presentation of subversion and political messages in text, audio, and music video. Research of gender disparity in the music industry; queer aesthetics; intersectional research

Assessment
100% CA (Learning Journal 70%/Presentation 30%)

Study Resources

While scheduled classes are essential to third-level education, a lot of your learning will take place outside the lecture hall through your own private study. This may take the form of homework exercises or practice, but a lot of it will consist of *reading*, whether preparatory reading for a tutorial discussion, follow-up reading after a lecture to consolidate what you have learned in class, or research for an essay or exam. As music students, you also have to allocate some of your study time for concentrated *listening*. You will be given guidance on what to listen to (for instance, playlists that are put on to Blackboard), but remember that listening cannot be rushed: it takes as long to listen to something as it does to play it.

James Hardiman Library and Support for Music Students

The Hardiman Library proactively supports and enhances the learning, teaching, and research activities of the University. The Library acts as a catalyst for your success as University of Galway's hub for scholarly information discovery, sharing, and publication, and should be your first port of call when it comes to borrowing books. The Music collection is housed on the first floor. Note that the printed music section (scores and sheet music) is separate from the secondary sources (books about music); you should make use of both. You should check the library catalogue to see if the book you are looking for is on the shelf or on loan to another reader; in addition, the catalogue will give you the shelf mark, which will make it easier to find. The process of borrowing books is described on the library website at http://library.universityofgalway.ie/usingthelibrary/borrowing/. You can borrow most books for a week, but some titles that are particularly in demand may have a shorter loan time. Make sure you return your books on time: it is only fair on other readers that you do so, and you will get fined otherwise.

Note that, in addition to hard-copy books, the library holds a sizeable number of e-books, which may be accessed online at any time.

A particularly important resource is the list of databases in the Library Guide for Music. These include Oxford Music Online (the online version of the multi-volume *New Grove Dictionary of Music and Musicians*, which is the main music encyclopaedia in the English-speaking world), RILM (a database of publications on music, which is a really useful research tool), JSTOR (which contains PDFs of anything published in leading scholarly journals in all subjects), and many others.

The main way to access Music online resources is via the Library Catalogue and follow the links from there.

Library hours, information on renewing books, booking study spaces, library guides and other library resources can be found at
https://library.universityofgalway.ie/

Music Online: Classical Scores Library Vols. I, II, III, IV and V now available

The first volume of **Music Online: Classical Scores Library** is now available. It includes more than 400,000 pages of the most important classical music scores and manuscripts ever written. You will find countless works from classical music's most studied composers, including Bach, Schubert, Mozart, Handel, Beethoven, Liszt, Brahms, Chopin, plus thousands more. Additional material in Volume I includes 100 scores from the Barry S. Brook Center's collection of French Opera in the 17th and 18th centuries, providing access to the music and libretti of the early operas during an important period in the development of the genre.
Access to **Music Online: Classical Scores Library Vol. I** –**IV are available here.**

IMSLP (International Music Score Library Project)

Out-of-copyright scores (i.e., those where the composer died more than 70 years ago) may be easily accessed via the https://imslp.org/ database, which contains PDF wikis of published scores and sheet music. Some of the editions in IMSLP are better than others: generally speaking, the more recent the edition, the better it is. You will need to provide musical examples for many of your written assignments, and the simplest way of doing that is to scan the relevant passage straight from the PDF in question. Take care that you don't download anything that it is still within copyright, as this is illegal!

Naxos Online Music Library

The library subscribes to Naxos Online, a library with some 68,000 tracks of classical music. The main way to access Naxos (and all Library online resources) is via the Library Catalogue. Type in Naxos and follow the database link as shown – Naxos Music Library. You can then search for the piece in question. You will therefore be able to use IMSLP and Naxos in conjunction with each other to follow the music and listen to it at the same time. It is also possible to log in to Naxos off campus, although note that under the terms of the university's licence, no more than 10 people can use it simultaneously. It is also possible to access Naxos Online via the Library Guide for Music databases page. (You can, of course, use YouTube or other streaming services, like Spotify, for your listening, although Naxos has the advantage of no distracting advertisements.)

Met Opera on Demand streaming service

The library has purchased five licences for the Met Opera on Demand. This is a digital archive of more than 650 productions, and over 140 operas, by the Metropolitan Opera company in New York over several decades. The main way to access Met Opera on Demand (and all Library online resources) is via the Library Catalogue. To log in, go to the Library Guide for Music databases page, and click 'MET Opera On Demand' as a search term, and follow the links provided. The Met's productions are broadcast live in cinemas all over the world, and contain interviews with singers and conductors as well as the performances.
http://www.metopera.org/Season/On-Demand/

Student Support Services

College of Arts, Social Sciences, and Celtic Studies – Student Advisor

Mary Cairns
Mary Cairns is your student advisor who can support you during your time at University. If you are feeling overwhelmed or need help getting back on track, she is there to help. Mary offers a confidential, non-judgemental and empathetic space for you to share your concerns and can offer advice about study planning, time management, financial assistance and support you during medical, emotional or mental health challenges. You can contact Mary by emailing mary.t.cairns@universityofgalway.ie or click *here* to learn more and book an appointment.

Catherine McCurry
Our Student Advisor, Catherine McCurry, is a support for students throughout their time at university. Students may seek advice or guidance on a variety of matters including academic, personal, professional or financial at various stages of their education. On speaking with our Student Advisor, a student may be referred to an individual staff member or another support service for further advice, relevant to the nature of the query. Please email catherine.mccurry@universityofgalway.ie

Student Registry Helpdesk
The Student Registry Helpdesk is a one stop shop for students & Graduates wishing to access the following services in University of Galway – Admissions, Registration, Exams and Conferring. The Helpdesk strives to provide the ultimate customer service experience and ease of access to student services to our student customer throughout their student life in University of Galway. Services include Replacement ID Cards, Exam Transcripts, Registration and

Statements, Name & Address Changes, Validation & Stamping of Forms, Employment & Verification Enquiries and Lost & Found. Location and Opening times can be found on their website.
Email: askregistry@universityofgalway.ie
Student Registration Hotline : +353 91 493 999

https://www.universityofgalway.ie/student-registry-helpdesk/

Student Services

Student Services aim to make your time in University of Galway a rewarding learning, personal and professional experience. Friendly, approachable staff provide a range of services and initiatives whose goal is to support and encourage you through every step of your University journey. Services on offer include Access Centre, Your Career, Sports and Societies, Your Welfare and Your Wellbeing.

https://www.universityofgalway.ie/student-services/

Please refer to Student Services website above for up-to-date information.

University Policies and Procedures relating to Students of University of Galway

Information on anti-bullying policy for students; alcohol policy; supports for students experiencing pregnancy, maternity and paternity; authorised absences; drug policy; student sexual harassment policy; mental health strategy; student code of conduct and other university policies relating to students can be found on the following website;

https://www.universityofgalway.ie/student-services/policies/

Disability Support Services

University of Galway positively values the participation of students who have a disability, illness or specific learning difficulty and promotes a university experience of the highest quality for all students.
The Disability Support Service promotes inclusive practices throughout the campus community and we are committed to the provision of an equitable learning environment that will enable all students to become independent learners and highly skilled graduates. Registration with the Disability Support Service (DSS) is a separate process to registering as a student with University of Galway. **All students with a disability**, **long-term physical** or **mental health condition**, or a **specific learning disability** should register with the DSS. You only need to register with the DSS once and this remains in place for the duration of your course. Ideally you should complete your University of Galway registration prior to registering with the Disabilty Support Service. You can register with the DSS at any stage during your studies; however, **it is recommended** that you register at the beginning of first year if possible. Please see online registration form at https://nuigdss.wufoo.com/forms/disability-support-service-registration-form/

If you are already registered with the Disability Support Service, you can email your Disability Advisor (as detailed on your LENS report) with any queries.

Email: disabilityservice@universityofgalway.ie

Keep up to date with information and alerts at https://www.universityofgalway.ie/disability/

Academic Writing Centre

The AWC offers free virtual one-on-one tutorials on essay writing for University of Galway students. Last year, AWC tutors helped over 500 students to overcome recurrent problems with grammar, punctuation, spelling, and essay structure.

We consider good academic writing to be a crucial skill, one that is not acquired easily. The AWC offers help and encouragement along the way. Everyone is welcome, regardless of level of experience or grade average. AWC tutors work with new entrants, final year students, and postgraduates alike.

The AWC is located on floor 2, in the James Hardiman Library. Please keep up to date with information and alerts about this service at the following website:

http://www.library.universityofgalway.ie/awc/

Student Counselling Service

We are a team of qualified and experienced counsellors, psychologists and psychotherapists. The service operates within the Code of Ethics and Practice agreed by the Irish Association of University and College Counsellors.

Counselling is available to all full and part-time students, undergraduate and postgraduate of University of Galway. Each year, between 800 and 900 students have contact with the service. These include students who have come from school to college, mature students, international students and students with disabilities.

The service continues to provide online counselling to all students during Covid-19. If you would like to set up an appointment, please email: counselling@universityofgalway.ie

The website also contains a list of useful online resources self-help which can be accessed at any time. Please see the following: https://www.universityofgalway.ie/counsellors/

If you are in crisis or at serious risk of self-harm contact the following supports:

- Your own GP or local A&E Emergency Department

- University Hospital Galway Emergency Department: (091) 544544

- The Samaritans: 116 123

- Pieta House: 1800 247 247

- Text 'HELLO' to 50808 to access 24/7 crisis text support: More info here

Canvas

Your courses all require submission of materials through Canvas. You must be properly registered in order to access Canvas. Learning to work with Canvas is the responsibility of individual students, but support services are available. 24/7, 365 days online Canvas Support will be available for all students at the University of Galway. The Canvas team can answer technical queries and provide advice on how Canvas features can be used. When you click on the 'Help' option, support resources will be available. When you register, all core modules will automatically populate in your curriculum suite. However, you must then choose your optional modules from what's available. Any queries, please contact either the programme co-ordinator or discipline administrator.

Schola Cantorum

Information for 2023/24 to follow

Societies Office & Socsbox

SocsBox Virtual Help Desk Monday – Thursday, 2pm - 5pm & 6pm - 8pm at https://bit.ly/3cCWc2B

- SocsBox: socsbox@socs.universityofgalway.ie

- Societies Officer: socsofficer@socs.universityofgalway.ie

Áras na Mac Léinn rooms, The Hub and Hub Central are currently closed.

- You can join Societies by logging into your student account on yourspace.universityofgalway.ie

- Society banking online will be facilitated remotely. Society information will be on www.socs.universityofgalway.ie.

- https://www.students.universityofgalway.ie/ will be updated regularly with news on extracurricular activities.

Music Societies within University of Galway

The college has a large number of societies with a specifically musical focus to them, and you are strongly encouraged to join one or more of these. They include:

Choral Soc
https://bit.ly/2MKrytY

Musical Society (GUMS)
https://bit.ly/2NGmBSK

Music Soc
https://bit.ly/2MIsq2o

Orchestra Soc
https://bit.ly/34aAn5O

Rock Soc
https://bit.ly/2Le3cFP

Trad Soc
https://bit.ly/32cJ3qw

You can keep up to date with events and Society news at the following website:

Campus Map

You can explore University of Galway Campus at the following website:

https://www.universityofgalway.ie/media/buildingsoffice/files/mapsrebranded2023/University-of-Galway-Campus_A4-Map_26012023.pdf

Code of Conduct

Below is a summary of key points from the university's code of conduct.

The guidelines that follow have been drawn up with reference to Policies and Procedures established by the University.

All students should familiarise themselves with these guidelines at:
http://www.universityofgalway.ie/codeofconduct/

Main points from the Student Code of Conduct:
Any student who enrols for any course in the University in doing so accepts the objectives of the University and is giving a commitment, as a responsible individual and as a member of the University community, to behave in an appropriate manner.
The Student Code of Conduct offers guidelines as to the norms of behaviour that accord with the obligations of students, but where more specific requirements are in place, they are available on the University's web site. It should be noted that Students of the University cannot claim any privileged position in regard to the general law of the land.

Rights and obligations of staff, students and others
- Every student and staff member has the right to be treated with dignity and respect.
- Students are expected to acknowledge the authority of the staff of the University, both academic and support staff, in the performance of their duties.

Academic Conduct
- Every student is expected to approach his/her academic endeavours with honesty and integrity.
- Each student shall comply with his/her academic programme requirements in terms of lectures, practical assignments and assessments and with all University registration, fees, library, use of computer facilities and examination regulations associated therewith.
- No student shall provide false or misleading information to or withhold relevant information from any party regarding his/her academic achievements

General
- Every student is required to behave in a manner which enables and encourages participation in the educational activities of the University and does not disrupt the functioning of the University.
- The maintenance of the good name of the University is in the interests of all of the University community and, as the standing of the University depends largely on those who represent it, it is the duty of its students at all times to behave, both inside and outside of the University, in a way which does not bring discredit to the University.
  - The observance of the Code, so far as it applies to the individual student, is his/her **personal responsibility**.
  - Breach of any of the regulations of the University will be dealt with either under the appropriate approved University procedure or the Disciplinary Procedure. (The Disciplinary Procedure is laid out in Section 6.0 of the Code of Conduct)

Some Examples of Breaches of the Student Code of Conduct:

- Obstruction of members of the University staff or other students in the performance of their duties.
- Any violence or threats of violence or any abuse, either physical or verbal.
- Any behaviour that endangers the welfare of the individual or others.
- Making derogatory comments or allegations against a member of staff or other student either in person or utilising electronic media such as e-mail or social networking sites.
- Cheating, plagiarism and circumstances where a student submits the work of another as his/her own or allows another person to undertake an assessment or assignment for him/her.
- Failure, without reasonable explanation, to carry out all or any of the following to the satisfaction of the Academic Council: **attend lectures**; attend prescribed practical classes, or laboratory, drawing-office or clinical sessions; **attend tutorial classes**; **meet requirements laid down for project-work, essay-writing, or any other prescribed course exercise.**
- Conduct likely to disrupt teaching, examinations, study, research, or administration of the University.
- Failure to abide by the regulations governing enrolment on the academic programme, **attendance at lectures** and other prescribed exercises and the conduct of examinations.
- Abuse of alcohol or other substances on the campus, including contravention of the regulations which may be made from time to time relating to the consumption of alcohol or other substances on the campus.

Conduct in Class

The university is not just a preparation for professional life; it is itself a professional environment. The following conventions thus must be observed in all classes, by both staff and students:

The Basics
- Students and staff are obliged to attend all classes, on time and for their entirety.
- Students and staff are obliged to arrive at class with material prepared in advance
- Students are obliged to participate fully in all class activities as set by the teacher.

Classes start on the hour and finish ten to the hour (e.g. start at 14.00, finish at 14.50). Please note that:
- Students and teachers are expected to be present at least two or three minutes before the hour, so that classes can begin punctually.
- Students and teachers should leave the class as quickly as possible at ten to the hour so that the next group can have access to the room

More information on attendance, punctuality etc. can be found elsewhere in this handbook.

General Conduct in Class
The following conventions exist for the sake of all students and staff.
- Mobile phones must be switched off during classes. Students must not take calls, send text messages, browse the internet, participate in social media, or otherwise make use of their mobile devices.
- Laptops and tablets may be used for note-taking or for in-class research but students should not engage in activities that would distract them or a fellow student (social media, browsing the internet, etc.)
- While it is acceptable to bring water to practical classes, students may not eat during classes or in classrooms. Hot drinks such as coffee may not be brought to classes, especially in studios, due to the risk of scalding.
- Class participation does not just involve expressing opinions, it also involves listening to other people's opinions. Please be respectful of your fellow students by ensuring that you are not dominating discussions at the expense of others, going off on irrelevant tangents, or otherwise behaving inappropriately.
- Debate is a normal and indeed important element of university life. You should respect the right of people to hold opinions that are different from your own, even about matters that you feel passionately about. You should also expect occasionally to encounter views and opinions that you find challenging, upsetting, offensive,

confusing or contentious, and it is important in any democratic and open society that there is space for the expression of views that you do not agree with. We should strive always to respect the individual, regardless of his or her views.

- It is unacceptable for students or staff to express either in class or in written documentation any disparaging remarks about individuals or peoples based on their gender identification, their age, their religious convictions, their race, their ethnicity, membership of the travelling community, nationality, sexuality, political convictions, or any other personal characteristics. This does not preclude criticism of institutions, movements or nations, but the requirement is the protection of the dignity of the individual, in keeping with the University of Galway student and staff codes of conduct.
- The nature of Music as a subject is such that students will occasionally want to share private information with their classmates, whether in class discussions or in their devised or self-created performances. This is not necessarily discouraged but students should consider the likely impact of any revelations on their fellow students, and are required to seek approval from staff before divulging personal information. When such revelations are made, the class must protect their fellow student's privacy by not discussing private matters outside of the classroom setting.
- Students should not under any circumstances attend classes or practicals under the influence of alcohol or other drugs. Being hungover is considered being 'under the influence of alcohol'.
- Please bring all rubbish away with you from classes (water bottles, coffee cups, waste paper, etc.).
- Please return all classes to the state you found them in when the class is over.
- You may smoke only in designated areas in the campus. The nearest smoking area is at the Hardiman building, or else off-campus over the bridge behind the Centre for DTP.
- All of the above guidelines apply when students are working off-campus, including at theatre visits, internships, etc.
- When in doubt… treat your fellow students and staff as you would yourself to be treated!

Attendance, Punctuality, Sick Leave

Regular and punctual attendance is <u>essential</u> not just to the development of the student but also of the group. For that reason we place strong emphasis on the need for all students to attend all classes.

Every lecturer will complete a record of attendance. Students will sign in to every class. Students who are late must also sign in, marking clearly the time at which they arrived.

If students miss a class due to illness, they must inform the course lecturer in advance by email, and should bring a medical certificate to the next class. This will be kept on file.

Students who miss in-class assessments (e.g. group presentations or performances) due to illness *may*, upon presentation of a certificate, be given permission to defer that portion of their assessment until the end of the semester. Normally this will involve students being obliged to sit an additional examination during the exam period.

Students who miss in-class assessments (e.g. group presentations or performances) without a medical certificate will automatically lose the marks for that assessment, and may not make alternative arrangements.

Students who persistently miss class without a reasonable excuse (certified illness, bereavement) will be obliged to meet with the Drama and Theatre Studies programme committee. A referral to the university's disciplinary committee can be expected.

Lateness to class is unacceptable under any circumstances. Repeat offenders will be subject to disciplinary action, including the application of a penalty to their final marks.

Students are advised that when places are allocated on student productions, internships, international exchanges, and optional modules, we must prioritise those students who have a complete attendance record.

The presentation of a medical certificate does not automatically entitle a student to miss a class or hand in work late.

Students with long-term health issues should be aware that, due to the participatory nature of this course, a certain number of absences – even if excusable on medical grounds – will preclude the possibility of a passing grade.

Policy on Extensions, Repeats and Deferrals

Extensions
Students who are ill or in distress can be assured that their work will be accepted late, provided that they provide appropriate documentation. Students should **NOT seek extensions in advance**. Instead, you should simply follow the steps below.

If you have an extenuating circumstance to explain why your work has been submitted late, you should contact Catherine McCurry in the College Office by submitting the relevant form through the College Office Portal – please see link below. Catherine can also be emailed at catherine.mccurry@universityofgalway.ie. Out of courtesy, please also email your lecturer at the time of late submission outlining the cause of the delay. You should include with this submission your copies of either a medical certificate or a letter from a student counsellor, or other relevant documentation.

https://www.universityofgalway.ie/colleges-and-schools/arts-social-sciences-and-celtic-studies/links/studentformsandlinks/

Your letter of explanation will be reviewed by the Music Exams Board, following a recommendation by the College Office, in order to determine whether the work should be penalised for lateness.

If you don't have an explanation for your lateness, we will just apply the penalty automatically.

Valid reasons for lateness include illness or bereavement. Avoidable problems such as malfunctioning computers, car trouble, books being unavailable at short notice, poor time management, etc. are not valid reasons for lateness.

If you fail a module
If you fail a module, you have an opportunity to repeat it. This will usually happen during the summer months.

Students must pay a repeat examination fee to the university in such cases.

Your transcript will state that you failed the module. Repeat marks are capped at 40% for most years. This in turn is likely to delay payment of your SUSI grant.

Students in First or Second year should note that failing a module may have an impact on the success of any applications to attend an international university or to go on internship.

If you choose not to sit your repeat examination, you must either leave the university or repeat the year. If you repeat the year, you need only repeat those modules that you failed (e.g. if you pass four modules in second year but fail two, and choose to repeat the year, you would only need to repeat the two modules that you failed).

If you need to defer an assessment
Deferral means postponing a university examination from the end of the semester to the summer period. This will usually be granted in cases of serious illness or bereavement of an immediate family member. Decisions about deferral can only be made by the College of Arts office.

General Notes
Please note the following:
- Late work is penalised at a rate of 2% per day (including weekends and bank holidays)

- Work that is any more than two weeks' late (14 days) cannot be accepted even if students have medical certificates etc. Students whose work has not been submitted by this time will automatically be listed as having failed or must seek permission from the College Office to defer the assessment.
- If you provide a cert saying that you were sick for two days, then you can hand in your work two days' late without penalty. But if your cert says you were sick for two days and you hand in a week late, you will lose marks.
- We ask students to make every effort to submit work on time. Late essays lead to administrative difficulties and may delay the processing of your results.

Who to contact if your work is late

In order to save you time, it is important that you contact the most appropriate people to help you with your query. You can of course discuss things with other people, including Music staff, but the people below are the main points of contact.

Your Query	Who to Contact
If you are confused about the course or the assessment	Lecturer or course tutor
If you want an extension	There are no extensions.
If you need to defer your assessment because of serious illness or bereavement	The College of Arts office (Catherine McCurry – catherine.mccurry@universityofgalway.ie for 1BMU1; Deirdre Finan – deirdre.finan@universityofgalway.ie for all other years).
If you are ill	Your GP or other medical professional. Medical certificates should be submitted by completing the relevant on-line form – see below *
If you are experiencing stress, anxiety or other personal problems	Your GP, the student counselling service, the SU welfare office.
If you want to pass on documentation to explain lateness – which you should do once you have submitted your assignments	Discipline Administrator Emma Brinton
For anything else	Music staff are always happy to meet students during office hours, and can discuss any issues that you wish to raise.

Absent from College due to Medical/Serious Personal Circumstance

Please visit the following website and complete the relevant on-line form.

https://www.universityofgalway.ie/colleges-and-schools/arts-social-sciences-and-celtic-studies/links/studentformsandlinks/

These forms are relevant to registered students of the College of Arts, Social Sciences, and Celtic Studies only.

Absent Due to Personal Circumstances - use this form if you have to be absent from your course for non-medical reasons (bereavement, family circumstances etc.)

Medical Information - use this form if you have to be absent from your course for medical reasons.

Once you have completed the form please upload a copy of the supporting documentation (e.g. medical cert) or in the case of a bereavement, a death notice (www.rip.ie**) and click on submit. This goes onto an internal database. College Office will then send an email to your coordinators copying you, notifying them of your absence.**

Plagiarism

What is Plagiarism and how is it defined in the University?

Plagiarism is taking the credit for someone else's ideas and making out that you thought of these ideas yourself. This is a form of intellectual theft. In third level colleges, plagiarism is a serious offence. It merits a severe penalty. In some colleges, the student loses the entire marks for that assignment. In other colleges, the student is brought before the disciplinary committee. You need to be aware of how serious an offence plagiarism is, and take care to avoid it in your assignments, and particularly in a thesis.

Plagiarism is defined by the Academic Council of the University as follows:

1. Plagiarism is the act of copying, including or directly quoting from, the work of another without adequate acknowledgement. The submission of plagiarised materials for assessment purposes is fraudulent and all suspected cases will be investigated and dealt with appropriately by the University following the procedures outlined here [University of Galway Code of Practice for Dealing with Plagiarism located at http://www.universityofgalway.ie/plagiarism] and with reference to the Disciplinary Code.
2. All work submitted by students for assessment purposes is accepted on the understanding that it is their own work and written in their own words except where explicitly referenced using the accepted norms and formats of the appropriate academic discipline.
3. Whilst some cases of plagiarism can arise through poor academic practice with no deliberate intent to cheat, this still constitutes a breach of acceptable practice and requires to be appropriately investigated and acted upon. (See University of Galway Code of Practice for Dealing with Plagiarism at http://www.universityofgalway.ie/plagiarism)

The School of Humanities has dedicated plagiarism advisors who are responsible for dealing with suspected and reported cases of plagiarism and acting in accordance with the University's Code of Practice for Dealing with Plagiarism. Please see http://www.universityofgalway.ie/plagiarism for further details.

Examples of plagiarising the work of other students
- Getting someone else to write your essay, report, assignment or thesis.
- Taking material written by someone else, putting your own name to it, and handing it in as your own work.
- Copying bits and pieces out of the work of another student/author and including them in your own essay, report or thesis without acknowledging the source.
- Taking ideas, theories, direct quotations, diagrams, statistics, tables, photographs, graphs from a published source or the Internet, and including them in your assignment without stating a source.
- To avoid plagiarism, you must give credit whenever you use:
  ➢ another person's idea, opinion, or theory; any facts, statistics, graphs, drawings — any pieces of information whatsoever that are not common knowledge; quotations of another person's actual spoken or written words; or paraphrase of another person's spoken or written words.
- Allowing another student to copy your work is also considered to be plagiarism and both students are subject to penalty.
- Plagiarised work in group assignments or projects can be caused by the contribution of a single student, but the group submits and is therefore fully responsible for that. The penalty affects all students in the group.

Examples of plagiarism from published sources
- Direct quotation: Using the exact words of another person without giving them credit for it.
- Paraphrasing: Putting someone else's ideas into your own words without giving them credit by citing the source for the ideas.
- Using statistics, tables or a graphic (diagram, figure, picture and so on) without citing a source.

- Summarising material from a source without acknowledging where the ideas came from.

Fair use: Remember, you cannot base your thesis on chunks of material 'borrowed' from your reading materials. Instead, you must form your own opinions about the thesis topic and use your reading materials fairly to support your own ideas, making sure to cite the sources of everything you use.

Common Knowledge: A lot of information is considered 'common knowledge', so you do not have to quote a source for it. For example, Aristarchus of Samos was the first person to propose that the earth goes around the sun. Before then, it was commonly thought that the sun circled the earth (and continued to be for many centuries). Even though this new idea was thought up by Aristarchus, we do not need to cite him as the source as this information (fact) has become common knowledge, something that 'everyone knows'. The same applies to things like dates of births and deaths: you don't need a reference for the fact that Mozart was born in 1756 and died in 1791. As a rule of thumb, any fact that you would be able to find in ten different books, you do not need to cite a source for it. Such facts are 'common knowledge'.

You must, however, cite a source for any new facts; say for example recent information about the impact of global warming on the climate of Ireland. It is only facts that have become common knowledge that you can use without citing a source.

You must always cite a source for opinions¾someone's personal point of view about a fact.

For example, if you are doing an assignment/report/thesis on a social issue, like equality in the workplace, you will probably draw facts from a range of published works, use ideas drawn from your own experiences, and may carry out some primary research like a survey based on a questionnaire. You will need to cite sources for all the opinions and facts taken from your reading materials and explain clearly what information comes from your survey.

Citation and Referencing

Remember, everything you write must be verifiable. If you cite no source for content in your assignment/report/thesis, this means you are claiming you thought of the ideas yourself. But fresh ideas are rare. Most of our ideas have already been thought of by someone else, or they are based on the ideas of someone else. You need to acknowledge that by citing a source for any ideas you find in your reading materials. You do this by in-text citation linked to a List of Works Cited, or a Reference List placed at the end of your thesis, essay or report.

Each academic discipline has its own method for citing sources. You do not have to know all these different styles. Just be aware that they exist.

The following texts are useful for citing and referencing and are available in the University library and the University bookshop:

Pears, R. and Shields, G. (2004) 'Cite them right: referencing made easy', Northumbria University, Newcastle upon Tyne, England   ISBN: 1-904794-02-5

Pears, R. and Shields, G. (2005) 'Cite them right: the essential guide to referencing and plagiarism', Northumbria University, Newcastle upon Tyne, England   ISBN: 0-955121-60-4

Timetables for Music 2023-2024

Please refer to the timetables below for Music.

Year 1 Students should check the complete First Arts Timetable for Semester 1 for all other subjects.

The First Arts Timetable will be available online at https://www.universityofgalway.ie/arts/

Further information for all First Arts students is also available on the College of Arts website https://www.universityofgalway.ie/arts/

To check venues for lectures, please refer to Page 11 of this handbook and Campus Map.

Timetable Semester 1 2023-2024

From September 2023 ALL Music will be in Group 3

Times	Monday	Tuesday	Wednesday	Thursday	Friday
09.00 - 10.00				**MU4100** Extended Essay –Seminar Room 1 ODC (AMH) OR **MU4103** Composition Portfolio (AF) AMB-1014 McKenna	**IS2105** Popular Music, Cultural Identities and Ireland (MNF) AUC G002, Arás Uí Chathail **MU2103** Music Practice 2 (AMH) AMB-1014 McKenna
10.00 - 11.00	**MU4102** Writing about Music: Performance Analysis (AMH) AMB-1014 McKenna	**DT3123** Musical Theatre, History & Performance (IW) **Studio 2, ODC**	**MU3102** Counterpoint (RH) **AMB-1014 McKenna**	**MU3107** Introduction to Musicology (AMH and AT) **AMB-1014 McKenna**	
11.00 - 12.00		**DT3123** Musical Theatre, History & Performance (IW) **Studio 2, ODC**	**MU3102** Counterpoint (RH) **AMB-1014 McKenna**	**MU3107** Introduction to Musicology (AMH and AT) **AMB-1014 McKenna**	
12.00 - 13.00			**MU1103** Theory and Critical Listening (AMH) *AMB-1014 McKenna*	**MU1102** Music Practice 1 (RH) *AMB-1014 McKenna*	
13.00 - 14.00	**MU2100** Harmony & Keyboard Harmony (AT) AMB-1014 McKenna	**IS2105** Popular Music, Cultural Identities and Ireland (MNF) ENG-2033 Lecture Room 6 *OR* **MU2103** Music Practice 2 (AMH) AMB-1014 McKenna	**MU4102** Writing about Music: Performance Analysis (AMH) AMB-1014 McKenna	*Arts in Action TBC*	

Times	Monday		Tuesday		Wednesday	Thursday	
14.00 - 15.00	**Music Tutorial** (AT) Rotating between MU1100, MU1102, and MU1103 AMB-1014 McKenna.		**MU3103** Scoring and Arranging (AF) **AMB-G034 Music /Psychology**			**MU3107** tutorials AMB-1014 (AMH & AT)	
15.00 - 16.00	**MU1100** Introduction to Music History (AT) *AMB-1014-McKenna*		**MU4105** Irish Traditional Music Performance (MC) AMB-1014 McKenna	**MU3103** Scoring and Arranging (AF) **AMB-G034 Music /Psychology**	**MU2100** Harmony & Keyboard Harmony (AT) AMB-1014 McKenna	**MU3107** tutorials AMB-1014 (AMH & AT)	
16.00 - 17.00			**MU4105** Irish Traditional Music Performance (MC) AMB-1014 McKenna OR **MU4107** Opera (AT) AMB-G034 Music/Psychology				
17.00 - 18.00		**MU1101** Traditional Music in Ireland (MC) AMB-1014 McKenna	**MU4107** Opera (AT) AMB-G034 Music/Psychology		**MU2102** Introduction to Composition (AF) AMB-1014 McKenna 5.00 – 6.30pm		

Year 1 Music Slots Per Arts Timetable
Year 2 Music Slots Per Arts Timetable
Year 3 Music Timetable
Final Year Music Slots Per Arts Timetable

** MU2102 Tutorials will be confirmed with the lecturer at the start of term and expected to start from Week 2.

** MU2100 tutorials will be confirmed at the start of term and expected to start from Week 2.

** MU3103 Scoring and Arranging Tutorials will be confirmed with the lecturer at the start of term.

** MU4103 Composition Portfolio Week 1 - Week 7 and after that small groups in Amanda's Office

** MU4100 – Week 12 move to McKenna – One tutorial to take place per week and will be confirmed at the start of term.

Bachelor of Arts (Music)
Timetable Semester 2 2023-2024

Times	Monday	Tuesday	Wednesday	Thursday	Friday

09.00-10.00						**MU2108** Music History 2 (AT) AMB-1014 McKenna
10.00-11.00	**MU2105** Musical Theatre (PL) Studio 1, ODC	**MU4104** Music History 3 (AT) AMB-1014 McKenna				
11.00-12.00			**MU4106** Music Practice 3 (AMH) - AMB-1014 McKenna			
12.00-13.00				**MU1103** Theory and Critical Listening (AMH) AMB-1014 McKenna	**MU1102** Music Practice 1 (RH) AMB-1014 McKenna	
13.00-14.00			**MU2105** Musical Theatre (AMH) **AMB-G034 Music /Psychology** OR **MU**2104 Power, Hierarchies and Irish Traditional Music Practice (TBC) AMB-1014 McKenna	**MU4104** Music History 3 (AT) AMB-1014 McKenna	*Arts in Action TBC*	
14.00-15.00	**Music Tutorial** (AT) Rotating between MU1100, MU1102, and MU1103 AMB-1014 McKenna.					
15.00-16.00	**MU1100** Introduction to Music History (AT) *AMB-1014-McKenna*			**MU2108** Music History 2 (AT and AF) AMB-1014 McKenna		
16.00-17.00			**MU4101** Women in Pop (AF) AMB-G034 **MU4106** Music Practice 3 (AMH) - AMB-1014 McKenna			
17.00-18.00			**MU1101** Traditional Music in Ireland (TBC) **MU4101** Women in Pop (AF) AMB-G034	**MU2107** Introduction to Sound Technology (AF)		

		AMB-1014 McKenna		Venue to be confirmed 5.00 – 6.30pm		

Year 1 Music Slots Per Arts Timetable
Year 2 Music Slots Per Arts Timetable
Final Year Music Slots Per Arts Timetable

** MU4100 One-to-One Supervision with Annie

** MU2107 Tutorials will be confirmed with the lecturer at the start of term and expected to start from Week 2.

** MU4103 Composition Portfolio –one-to-one tutorials with Amanda

How to book Practice Time in Music Venues

The following rooms will be available to you for practice. The rooms will be available from 8am to 6pm Monday to Friday only. You will not be permitted to book the McKenna during teaching times.
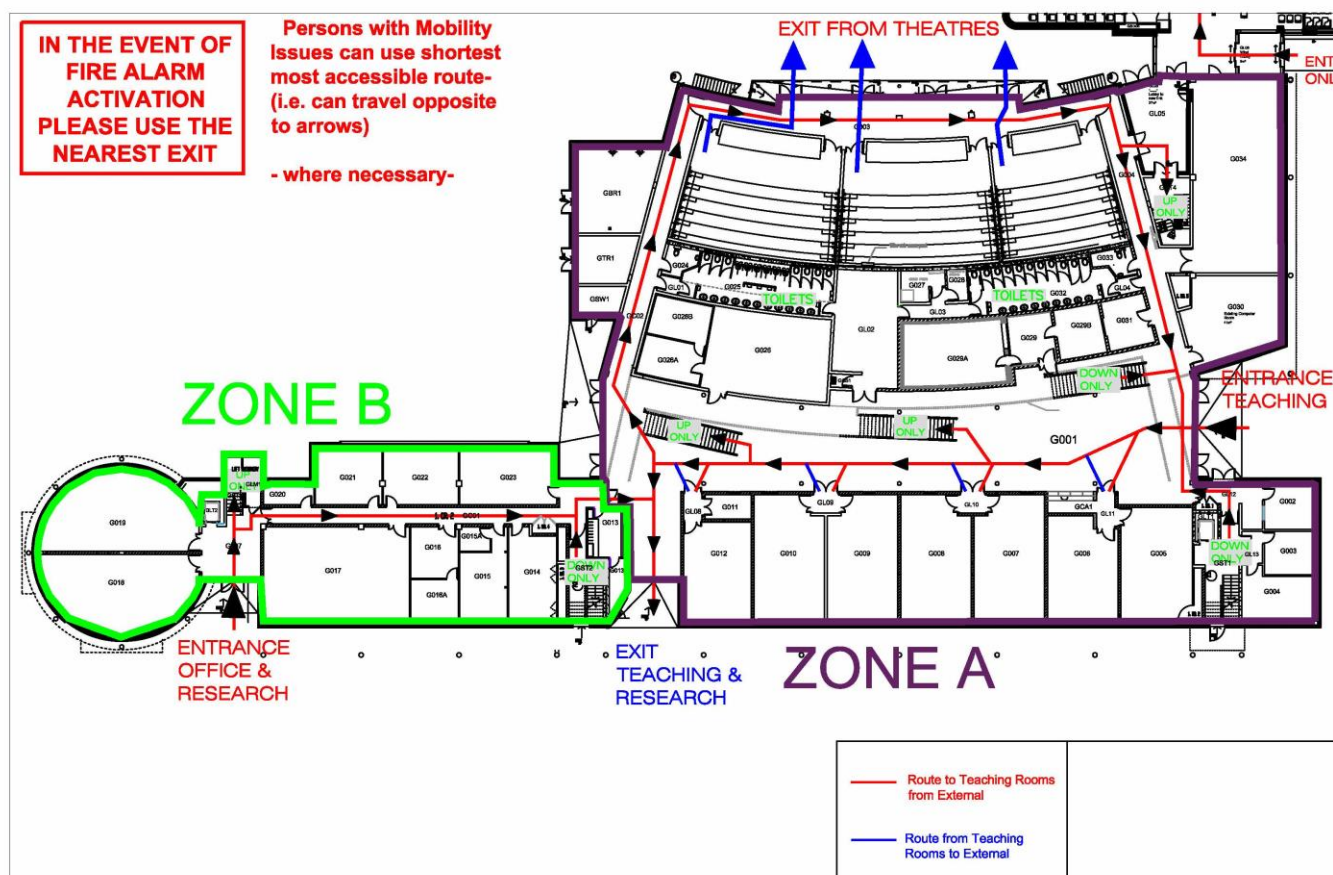
- AMB-1014 Siobhan McKenna
- AMB-1017 Music Practice Room 1
- AMB-G031 – Music Practice Room 2 – Please note this room will only be available for student practice for violin, voice etc.

Please see below instructions on how to book practice time

1. The student must choose an available slot and these are accessible through a Google Sheet (the link will be forwarded to all students via Blackboard after term starts.)

2. Only one student per booking allowed in a room

3. A student can only book a practice slot for one hour

4. It is not permitted to use the headphones supplied by Music. It is recommended and strongly advised to bring your own when using the practice room.

5. No food allowed

6. A student must provide a mobile contact number

Entrance and Exit Routes to Music Venues in Arts Millennium Building

Building 89 - Arts Millennium Building - Ground Floor
Revision 0

AMB-1014 Siobhan McKenna and AMB-1017 are located in Zone B marked above.

AMB-G031 and AMB-G034 are located in Zone A marked above.

Please remember that access to all Music venues is by Swipe Card Access only and your card must be activated accordingly. If your card is not activated, please contact Emma (emma.brinton@universityofgalway.ie).

Assessment Criteria for Written Work 2023-2024

Classification	Mark Band	First-year criteria	Second-year criteria	Final-year criteria

High/Excellent I	85–100	**Excellent answer which:**
		• Is comprehensive and accurate
		• Is presented in a clear and cogent manner
		• Makes full reference to appropriate material
		• Makes effective use of language
		• Displays some of the following characteristics:
		  • Integration of a wide range of learning resources
		  • Originality of exposition or treatment
		  • Evidence of insight
		  • Critical evaluation
			Excellent answer showing:
			• A degree of independence of thought and critical judgement
			• A thorough understanding of the main issues involved
			• Knowledge and understanding beyond module content
			• A degree of originality
			• Evidence of a wide use of learning resources
				Exceptional answer showing:
				• A very high level of critical analysis
				• A very high level of insight in the conclusions drawn
				• An in-depth knowledge and understanding across a wide range of the relevant areas including areas at the forefront of the discipline
				• Very thorough coverage of the topic
				• Confidence in the appropriate use of learning resources to support arguments made

Definite I	78–84			**Excellent answer showing:** • Considerable independence of thought and critical judgement with sustained critical analysis • A well-developed ability to analyse concepts and ideas at an abstract level • A thorough understanding of all the main issues involved and their relevance • A substantial degree of originality • Substantial evidence of wide, relevant and critical use of learning resources • Good understanding of complex and problematic areas of the discipline
Low I	70–77			
High 2.1	67–69	**Very good answer which:** • Is generally accurate and reasonably detailed • Displays a good understanding of the main principles and a reasonable grasp of details • Shows strong and coherent argumentation • Is presented in a logical fashion • Makes frequent reference to appropriate material • Makes effective use of language	**Very good, comprehensive answer showing:** • A good awareness of the main issues involved at this level • The ability to analyse concepts and ideas at an abstract level • A good knowledge and understanding of module material • Evidence of use of learning resources beyond required texts/module material	**Very good, comprehensive answer showing:** • Good understanding of relevant wider issues • Well-developed arguments with evidence of independent thought • A good understanding of module material coupled with the ability to relate this to new ideas and concepts • Evidence of wide and relevant use of learning resources • Synthesis/integration of material from other modules/experience as well as the current module • Evidence of independent/autonomous learning
Definite/solid 2.1	64–66			
Low 2.1	60–63			

High 2.2	57–59	**Good answer which:** • Is reasonably accurate and well informed, albeit with some minor omissions or inaccuracies • Is limited to the main issues and based on a limited range of learning resources • Makes some reference to appropriate material • Makes acceptable use of language, with some minor inaccuracies	**Good answer showing:** • Reasonably developed arguments • Knowledge of the main issues involved at this level • A satisfactory understanding of module material • Little reference to resources outside module material	**Good answer showing:** • The ability to draw reasonable conclusions • Knowledge and awareness of the main issues • A satisfactory understanding of module material • Little reference to resources outside module material
Definite/solid 2.2	54–56			
Low/clear 2.2	50–53			
High 3rd	47–49	**Adequate answer which:** • Displays evidence of understanding of the main principles in broad terms • May contain important inaccuracies or omissions • May lack a coherent structure • May answer the question indirectly or may lack supporting evidence • Makes minimal reference to relevant material • Shows poor use of language, although the meaning is understandable	**Adequate answer which:** • Shows weak to fair understanding of main issues • Makes no reference to resources outside module material • Makes arguments that are weak • Has a low but acceptable level of written expression	**Adequate answer which:** • Shows fair understanding of main issues • Shows little familiarity with resources outside module material • Makes arguments that are not strong • Has a low but acceptable level of written expression
Definite 3rd	44–46			
Low 3rd	40–43		**Passable (just acceptable) answer which:** • Is weak in material and understanding of module content • Contains significant omissions and/or inaccuracies • Recognises the aim of the question and has attempted to answer it	**Passable (just acceptable) answer which:** • Contains some relevant material • Contains significant omissions and/or inaccuracies • Recognises the aim of the question and has attempted to answer it
Marginal fail	35–39	**Failing but compensatable answer which:** • Displays a very limited understanding of the aim of the question • Is sparse in material and lacking in organization • Contains material that is inappropriately used or of limited relevance • Proceeds by way of assertions unsupported by appropriate evidence • Shows poor use of language with significant grammatical and other errors	**Marginally failing answer which:** • Meets some of the necessary requirements • Has some major inaccuracies • Shows limited knowledge of the main issues	**Marginally failing answer which:** • Meets some of the necessary requirements • Has some major inaccuracies • Shows limited understanding of the module content

Weak fail	25–34	**Unsatisfactory, poor answer which:** • Shows a complete lack of understanding of the question • Provides very little of any relevance and value to the question • Makes an incoherent argument • Shows poor use of language with significant grammatical and other errors	**Unsatisfactory answer which:** • Meets very few of the necessary requirements • Shows some recognition of the meaning of the question • Shows little familiarity with the main issues • Indicates that knowledge is vague and skimpy • Has many major inaccuracies	**Unsatisfactory answer which:** • Fails to meet most of the necessary requirements • Shows little understanding of the major issues • Indicates that knowledge is vague and skimpy • Has many major inaccuracies
Poor fail	15–24		**Poor answer in which:** • There are few points relevant to the question • The bulk of the answer is irrelevant/inaccurate • There are major misunderstandings of the material	**Poor answer in which:** • There are few points relevant to the question • The bulk of the answer is irrelevant/inaccurate • There are major misunderstandings of the material
Nothing of merit	0–14		**Answer meeting none of the necessary requirements with:** • Minimal or no material of value to the question asked • No recognition of the question	**Answer meeting none of the necessary requirements with:** • Minimal or no material of value to the question asked • No recognition of the question

Assessment Criteria for Performance 2023-2024

Classification	Mark Band	First-year criteria	Second-year criteria	Final-year criteria
1st	70–100	An assured and effectively communicated performance demonstrating technical command and musical insight.	An outstanding, assured and memorable performance demonstrating a very promising level of technical, interpretative and communicative command.	An outstanding, assured and memorable recital demonstrating considerable technical, interpretative and communicative command in a range of styles.
2.1	60–69	A confident performance demonstrating some musical understanding and a generally fluent and reliable technique	A confident performance demonstrating some musical understanding and a generally fluent and reliable technique.	An assured and effectively communicated recital demonstrating a sense of performance. Interesting interpretative ideas underpinned by a generally fluent and reliable technique in a range of styles.
2.2	50–59	A solid performance, showing some technical competence but limited musical understanding.	A solid performance, showing some technical competence but limited musical understanding.	A solid performance, showing some technical competence but limited musical understanding.
3rd	40–49	A technically inconsistent and generally unimaginative performance revealing little evidence of interpretative understanding and problems of fluency.	A technically inconsistent and generally unimaginative performance revealing little evidence of interpretative understanding and problems of fluency.	A technically inconsistent and generally unimaginative performance revealing little evidence of interpretative understanding and problems of fluency.
Fail	0–39	Insecure technique resulting in a hesitant performance lacking in communication and musical and stylistic awareness.	Insecure technique resulting in a hesitant performance lacking in communication and musical and stylistic awareness.	Insecure technique resulting in a hesitant performance lacking in communication and musical and stylistic awareness.

Assessment Criteria for Composition 2023-2024

Class	Mark Band	Technique	Use of Forces	Presentation
High 1st	80+	Exceptional quality work that demonstrates complete fluency in compositional techniques covered. Structurally and stylistically assured, displaying complete command of development of musical ideas. High level of originality/innovation.	Complete command of both idiomatic and extended instrumental techniques. Demonstrates a sensitivity and control in utilising instrumental techniques with regard to concept and structure of work. Displays an originality/innovation with regard to orchestration and timbral combinations.	Professional standard, virtually flawless.
1st	70–79	Excellent, polished writing, with evidence of original musical language. Demonstrates fluency and coherence. Clearly articulated structures.	Confident with idiomatic writing. Displays a sensitivity towards control of forces and some originality with regard to orchestration and timbral combinations.	High/Professional standard in production of scores. Demonstrates good grasp of layout required for professional performances.
High 2.1	65–69	Well-crafted writing, with very good development of material, and a clear sense of proportion.	Assured command of the medium, with very good attention to practical issues and effective orchestration.	High standard in production of scores, with only minor errors/adjustments needed.
2.1	60-64	Very good overall control, and a good attempt at development and transformation of musical ideas. Good sense of structure	Effective command of forces, with good attempt at effective orchestration.	Very good standard in production of scores, contains a few minor layout and spacing issues.
2.2	50–59	Good overall control, with evidence of development of material and some sense of formal issues.	Competently written, displaying some exploration and coherence in practical issues. Contains some minor orchestration errors with regard to range and/or realistic performance techniques.	Production of scores is competent, but does not always take into account the demands of performance/rehearsal situation.

Class	Mark Band			
3rd	40–49	Poor but adequate writing that is structurally loose and limited in terms of ideas and invention. Tentative engagement with technical and stylistic aspects.	Competent but hesitant. Basic understanding but lacks idiomatic sense of forces used. Contains some errors with regard to range and/or realistic performance techniques.	Accurate, but low standard of production of scores.
Fail	0–39	Unsatisfactory level of control with regard to technical and stylistic elements. Little evidence of sense of structure. Lacking invention.	Impractical and misjudged use of forces. Not realisable for performance.	Poor standard in production of scores, may be illegible in places. Little grasp of demands of rehearsals/performance.

Assessment Criteria for Composition Portfolio 2023-2024

Class	Mark Band	Technique	Use of Forces	Presentation	Commentary
High 1st	80+	Exceptional quality work that demonstrates complete fluency in compositional techniques covered. Structurally and stylistically assured, displaying complete command of development of musical ideas. High level of originality/innovation.	Complete command of both idiomatic and extended instrumental techniques. Demonstrates a sensitivity and control in utilising instrumental techniques with regard to concept and structure of work. Displays an originality/innovation with regard to orchestration and timbral combinations.	Professional standard, virtually flawless.	Excellently written, demonstrating complete assuredness and insight in articulating reasoning for style, ideas, harmony, melody, structure. Confident use of an extended theoretical vocabulary.
1st	70–79	Excellent, polished writing, with evidence of original musical language. Demonstrates fluency and coherence. Clearly articulated structures.	Confident with idiomatic writing. Displays a sensitivity towards control of forces and some originality with regard to orchestration and timbral combinations.	High/Professional standard in production of scores. Demonstrates good grasp of layout required for professional performances.	Well-written, demonstrating an excellent attempt in articulating reasoning for style, ideas, harmony, melody, structure. Excellent integration of theoretical vocabulary.

High 2.1	65–69	Well-crafted writing, with very good development of material, and a clear sense of proportion.	Assured command of the medium, with very good attention to practical issues and effective orchestration.	High standard in production of scores, with only minor errors/adjustments needed.	Very good, clear writing. Very good analytical details and very good attempt at articulating reasoning for style, ideas, harmony, melody, structure. Very good integration of theoretical vocabulary.
2.1	60-64	Very good overall control, and a good attempt at development and transformation of musical ideas. Good sense of structure	Effective command of forces, with good attempt at effective orchestration.	Very good standard in production of scores, contains a few minor layout and spacing issues.	Good, clear writing. Very good analytical details and some attempt in articulating reasoning for style, ideas, harmony, melody, structure. Good attempt at integrating relevant theoretical vocabulary.
2.2	50–59	Good overall control, with evidence of development of material and some sense of formal issues.	Competently written, displaying some exploration and coherence in practical issues. Contains some minor orchestration errors with regard to range and/or realistic performance techniques.	Production of scores is competent, but does not always take into account the demands of performance/rehearsal situation.	Competent writing. Provides a good analysis but lacking in articulating reasoning for style, ideas, harmony, melody, structure. Some attempt at integrating relevant theoretical vocabulary.
3rd	40–49	Poor but adequate writing that is structurally loose and limited in terms of ideas and invention. Tentative engagement with technical and stylistic aspects.	Competent but hesitant. Basic understanding but lacks idiomatic sense of forces used. Contains some errors with regard to range and/or realistic performance techniques.	Accurate, but low standard of production of scores.	Adequate writing, with some attempts at a surface-level analysis but no attempt at articulating reasoning for style, ideas, harmony, melody, structure. Attempt at integrating theoretical vocabulary but at times irrelevant and/or misunderstood.
Fail	0–39	Unsatisfactory level of control with regard to technical and stylistic elements. Little	Impractical and misjudged use of forces. Not realisable for performance.	Poor standard in production of scores, may be illegible in places.	Poor writing that omits detail of portfolio pieces. Vague in analytical detail and lacks any

		evidence of sense of structure. Lacking invention.		Little grasp of demands of rehearsals/performance.	insight into articulating reasoning for style, ideas, harmony, melody, structure. Inaccurate use of theoretical vocabulary.

Assessment Criteria for Sound Technology 2023-2024

Class	Mark Band	Criteria
High 1st	80+	Exceptional quality work that demonstrates complete fluency with technical and aesthetic elements of module content. Highly original treatment of structural and sonic elements, and demonstrates originality/innovation with regard to quality and production of recording.
1st	70–79	Excellent work that is original and creative. Strong evidence of technical and aesthetic engagement with module content. Demonstrates convincing degree of musicality. Excellent quality recording and/or treatment of sonic materials. Well-focused control, organisation, and development of sonic elements.
High 2.1	65-69	Very good work that shows some evidence of originality in approach to creative task and demonstrates a very good degree of technical and aesthetic engagement with module content. Very good evidence of musicality. Effective recording and/or treatment of sonic materials with no obvious defects. Effective organisation and development of sonic elements.
2.1	60-64	Good work that shows some evidence of originality in approach to creative task and demonstrates a good degree of technical and aesthetic engagement with module content. Good evidence of musicality. Quality of recording has some small defects. Good attempt at organisation and development of sonic elements.
2.2	50–59	Good work that demonstrates musicality but lacks evidence of an original approach to tools, styles, or strategies covered in module. An adequate command of technical skills required in recording/manipulating sonic materials but may be let down by occasional, noticeable glitches (e.g., peaking audio/poor quantisation). Work demonstrates some control and organisation of sonic elements.
3rd	40–49	Poor but acceptable work that demonstrates some evidence of musicality, but lacks original engagement with technical and aesthetic content of module. A limited command of technical skills used for recording/manipulating sonic materials, with frequent noticeable glitches. Demonstrates little control, organisation and development of sonic elements.
Fail	0–39	Unsatisfactory work that is undermined by widespread and/or significant flaws in the recording/manipulation of sonic materials and a poor command of necessary technical skills. Very limited evidence of musicality and engagement with module content. Demonstrates very little/poor control and organisation of sonic elements.